

unique creation is always molded out of existing material.

If all artistic work is fashioned by an artist through the mutation (or willed rearrangement) of existing biological, social, cultural, mental and historic factors (among others), then it would follow that any work of art could be reverse-engineered to reveal the exact factors which were manipulated to lead to its creation. A successful reverse-engineering of a work of art would lead to contact with the raw material, or forces, of which it was created.

*Similar Root Symbols Evident in Multiple Works Created by Different Artists at Different Times under Different Circumstances*

If a team of scholars were to attempt a study of all human artistic creation throughout history, they would very likely come to a staggering conclusion. The scholars would discover similar root symbols are evident in multiple works of art, created by different artists at different times, under entirely different circumstances. A painting drawn in the year 2002 C.E. in the United States of America might have embedded within it the same symbol as a painting drawn in the year 400 B.C. in ancient China. A novel written in the year 1970 might contain a character very similar to a persona found in a novel written in the year 1940. A painting drawn in the year 200 on the African continent might contain a nearly identical symbol to the symbol represented by a character in a literary novel written in 1960 England. In all of these cases none of the artists would have had any contact with the other artist's work.

Since symbols are representations of memetic structures or spirits, two symbols can re-present the same spirit though they may have different physical appearances. For example, assume we have a spirit named Spirit X. Attempting to keep things simple, we will assume Spirit X contains the following qualities:

*Qualities of Spirit X*

- 1) A love of the color green.
- 2) A love of warfare.
- 3) The spirit is embodied by a plant.

A painter evoking Spirit X in the year 200 A.D. in the heart of the Amazon jungle might draw a green vine shaped like a vegetable spear, being clutched in the hands of a warrior. This vine possesses all of the essential qualities of Spirit X, so it is a perfectly valid representation or manifestation of Spirit X. Two thousand years later a painter in France might draw a green grape vine, shaped like a sword, being wielded by a soldier. This would again be a valid representation of Spirit X, for it possesses all of its essential characteristics. The actual physical manifestations of the spirit are different, but they are both symbols of the same underlying reality. The artist in France might never have even heard of China, while the Chinese painter certainly could not see into the future. How is it then that both painters could possibly have drawn the same symbol if they had not both evoked the same spirit? The discrepancies in the actual physical representations of the symbol are due to differing sociocultural and environmental factors. But again, the underlying truth, the thing which is attempting to be re-presented by the artist, is exactly the same.

This leads us to the most fascinating portion of artistic memetic magick: the ability to utilize these similar symbols once uncovered to construct blueprints of human conscious structures, the collective human unconscious, and the astral-demoniac plane. Using a sufficient number of symbols representing portions or inhabitants of the human subconscious mind and the astral plane as a framework, any unseen portion of the human subconscious mind or the astral plane can be evoked through the process of automatic drawing.